

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE  
VOYAGE OF MAELDUNE  
BALLAD

BY  
ALFRED, LORD TENNYSON

SET TO MUSIC FOR SOLI, CHORUS AND ORCHESTRA

BY  
C. VILLIERS STANFORD  
(Op. 34).

*PERFORMED FOR THE FIRST TIME AT THE LEEDS MUSICAL  
FESTIVAL, 1889.*

---

*Ent. Sta. Hall.*

*Price, in paper cover, 2s. 6d.  
" paper boards, 3s. od.  
" scarlet cloth, 4s. od.*

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

**LONDON :**  
**NOVELLO, EWER AND CO.,**  
**PRINTERS.**

TO  
ALFRED, LORD TENNYSON  
THIS WORK IS DEDICATED  
IN ALL GRATITUDE AND AFFECTION  
BY THE COMPOSER.

*May, 1889.*

# THE VOYAGE OF MAELDUNE.

(FOUNDED ON AN IRISH LEGEND. A.D. 700.)

---

## I.

I WAS the chief of the race—he had stricken  
my father dead—  
But I gather'd my fellows together, I swore I  
would strike off his head.  
Each of them look'd like a king, and was noble  
in birth as in worth,  
And each of them boasted he sprang from the  
oldest race upon earth.  
Each was as brave in the fight as the bravest  
hero of song,  
And each of them liefer had died than have  
done one another a wrong.  
*He* lived on an isle in the ocean—we sail'd on  
a Friday morn—  
He that had slain my father the day before I  
was born.

## II.

And we came to the Isle in the ocean, and  
there on the shore was he.  
But a sudden blast blew us out and away thro'  
a boundless sea.

## III.

And we came to the Silent Isle that we never  
had touch'd at before,  
Where a silent ocean always broke on a silent  
shore,  
And the brooks glitter'd on in the light without  
sound, and the long waterfalls  
Pour'd in a thunderless plunge to the base of  
the mountain walls,  
And the poplar and cypress unshaken by storm  
flourish'd up beyond sight,  
And the pine shot aloft from the crag to an  
unbelievable height,  
And high in the heaven above it there flicker'd  
a songless lark,

And the cock couldn't crow, and the bull  
couldn't low, and the dog couldn't bark.  
And round it we went, and thro' it, but never  
a murmur, a breath—  
It was all of it fair as life, it was all of it quiet  
as death,  
And we hatcd the beautiful Isle, for whenever  
we strove to speak  
Our voices were thinner and fainter than any  
flittermouse-shriek;  
And the men that were mighty of tongue and  
could raise such a battle-cry  
That a hundred who heard it would rush on a  
thousand lances and die—  
O they to be dumb'd by the charm!—so fluster'd  
with anger were they  
They almost fell on each other; but after we  
sail'd away.

## IV.

And we came to the Isle of Shouting, we  
landed, a score of wild birds  
Cried from the topmost summit with human  
voices and words;  
Once in an hour they cried, and whenever their  
voices peal'd  
The steer fell down at the plow and the harvest  
died from the field,  
And the men dropt dead in the valleys and  
half of the cattle went lame,  
And the roof sank in on the hearth, and the  
dwelling broke into flame;  
And the shouting of these wild birds ran into  
the hearts of my crew,  
Till they shouted along with the shouting and  
seized one another and slew;  
But I drew them the one from the other; I  
saw that we could not stay,  
And we left the dead to the birds and we sail'd  
with our wounded away.

## V.

And we came to the Isle of Flowers: their breath met us out on the seas,  
For the Spring and the middle Summer sat each on the lap of the breeze;  
And the red passion-flower to the cliffs, and the dark-blue clematis, clung,  
And starr'd with a myriad blossom the long convolvulus hung;  
And the topmost spire of the mountain was lilies in lieu of snow,  
And the lilies like glaciers winded down, running out below  
Thro' the fire of the tulip and poppy, the blaze of gorse, and the blush  
Of millions of roses that sprang without leaf or a thorn from the bush;  
And the whole isle-side flashing down from the peak without ever a tree  
Swept like a torrent of gems from the sky to the blue of the sea;  
And we roll'd upon capes of crocus and vaunted our kith and our kin,  
And we wallow'd in beds of lilies, and chanted the triumph of Finn,  
Till each like a golden image was pollen'd from head to feet  
And each was as dry as a cricket, with thirst in the middle-day heat.  
Blossom and blossom, and promise of blossom, but never a fruit!  
And we hated the Flowering Isle, as we hated the isle that was mute,  
And we tore up the flowers by the million and flung them in bight and bay,  
And we left but a naked rock, and in anger we sail'd away.

## VI.

And we came to the Isle of Fruits: all round from the cliffs and the capes,  
Purple or amber, dangled a hundred fathom of grapes,  
And the warm melon lay like a little sun on the tawny sand,  
And the fig ran up from the beach and rioted over the land,  
And the mountain arose like a jewell'd throne thro' the fragrant air,  
Glowing with all-colour'd plums and with golden masses of pear,  
And the crimson and scarlet of berries that flamed upon bine and vine,

But in every berry and fruit was the poisonous pleasure of wine;  
And the peak of the mountain was apples, the hugest that ever were seen,  
And they prest, as they grew, on each other, with hardly a leaflet between,  
And all of them redder than rosiest health or than utterest shame,  
And setting, when Even descended, the very sunset afame;  
And we stay'd three days, and we gorged and we madden'd, till every one drew His sword on his fellow to slay him, and ever they struck and they slew;  
And myself, I had eaten but sparingly, and fought till I sunder'd the fray,  
Then I bad them remember my father's death, and we sail'd away.

## VII.

And we came to the Isle of Fire: we were lured by the light from afar,  
For the peak sent up one league of fire to the Northern Star;  
Lured by the glare and the blare, but scarcely could stand upright,  
For the whole isle shudder'd and shook like a man in a mortal affright;  
We were giddy besides with the fruits we had gorged, and so crazed that at last There were some leap'd into the fire; and away we sail'd, and we past  
Over that undersea isle, where the water is clearer than air:  
Down we look'd: what a garden! O bliss, what a Paradise there!  
Towers of a happier time, low down in a rainbow deep  
Silent palaces, quiet fields of eternal sleep!  
And three of the gentlest and best of my people, whate'er I could say,  
Plunged head down in the sea, and the Paradise trembled away.

\*       \*       \*

## VIII.

And we came to the Isle of Witches and heard their musical cry—  
'Come to us, O come, come' in the stormy red of a sky  
Dashing the fires and the shadows of dawn on the beautiful shapes,

For a wild witch naked as heaven stood on  
each of the loftiest capes,  
And a hundred ranged on the rock like white  
sea-birds in a row,  
And a hundred gamboll'd and pranced on the  
wrecks in the sand below,  
And a hundred splash'd from the ledges, and  
bosom'd the burst of the spray,  
But I knew we should fall on each other, and  
hastily sail'd away.

\* \* \*

† “Whither away, whither away, whither  
away? fly no more.  
Whither away from the high green field, and  
the happy blossoming shore?  
Day and night to the billow the fountain calls:  
Down shower the gambolling waterfalls  
From wandering over the lea:  
Out of the live-green heart of the dells  
They freshen the silvery-crimson shells,  
And thick with white bells the clover-hill swells  
High over the full-toned sea:  
O hither, come hither and furl your sails,  
Come hither to me and to me:  
Hither, come hither and frolic and play;  
Here it is only the mew that wails;  
We will sing to you all the day:  
Mariner, mariner, furl your sails,  
For here are the blissful downs and dales,  
And merrily, merrily carol the gales,  
And the spangle dances in bight and bay,  
And the rainbow forms and flies on the land  
Over the islands free;  
And the rainbow lives in the curve of the sand;  
Hither, come hither and see;  
And the rainbow hangs on the poising wave,  
And sweet is the colour of cove and cave,  
And sweet shall your welcome be:  
O hither, come hither, and be our lords,  
For merry brides are we:  
We will kiss sweet kisses, and speak sweet  
words:  
O listen, listen, your eyes shall glisten

With pleasure and love and jubilee:  
O listen, listen, your eyes shall glisten  
When the sharp clear twang of the golden  
chords  
Runs up the ridged sea.  
Who can light on as happy a shore  
All the world o'er, all the world o'er?  
Whither away? listen and stay: mariner,  
mariner, fly no more.”

#### IX.

And we came to the Isle of a Saint who had  
sail'd with St. Brendan of yore,  
He had lived ever since on the Isle and his  
winters were fifteen score,  
And his voice was low as from other worlds,  
and his eyes were sweet,  
And his white hair sunk to his heels and his  
white beard fell to his feet,  
And he spake to me, ‘O Maeldune, let be this  
purpose of thine!  
Remember the words of the Lord when he told  
us “Vengeance is mine!”  
His fathers have slain thy fathers in war or in  
single strife,  
Thy fathers have slain his fathers, each taken  
a life for a life,  
Thy father had slain his father, how long shall  
the murder last?  
Go back to the Isle of Finn and suffer the Past  
to be Past.’  
And we kiss'd the fringe of his beard and we  
pray'd as we heard him pray,  
And the Holy man he assoil'd us, and sadly we  
sail'd away.

#### X.

And we came to the Isle we were blown from,  
and there on the shore was he,  
The man that had slain my father. I saw him  
and let him be.  
O weary was I of the travel, the trouble, the  
strife and the sin,  
When I landed again, with a tithe of my men,  
on the Isle of Finn.

---

† From “The Sea-Fairies.”

## CONTENTS.

---

STANZA		PAGE
I. SOLO, <i>Tenor</i>	. . . . . I was the chief of the race . . . . .	1
II. CHORUS	. . . . . And we came to the Isle in the Ocean	4
III. CHORUS AND QUARTET ( <i>S.A.T.B.</i> )	. And we came to the Silent Isle . . . . .	8
IV. SOLO ( <i>Tenor</i> ) AND CHORUS	. . . And we came to the Isle of Shouting . . . . .	16
V. SOLO ( <i>Tenor</i> ) AND CHORUS	. . . And we came to the Isle of Flowers . . . . .	26
VI. SOLO ( <i>Tenor</i> ) AND CHORUS	. . . And we came to the Isle of Fruits . . . . .	86
VII. CHORUS AND QUARTET ( <i>S.A.T.B.</i> )	. And we came to the Isle of Fire . . . . .	46
VIII. { SOLO, <i>Tenor</i> . . . . . DUET ( <i>Soprano and Alto</i> ) AND CHORUS Whither away ? . . . . . }	{ And we came to the Isle of Witches . . . . . }	60
IX. SOLO ( <i>Tenor and Bass</i> ) AND CHORUS	And we came to the Isle of a Saint . . . . .	86
X. SOLO ( <i>Tenor</i> ) AND CHORUS	. . . And we came to the Isle we were blown from.	91

# THE VOYAGE OF MAELDUNE.

ALFRED LORD TENNYSON.

C. VILLIERS STANFORD (Op. 34).

I. *Moderato maestoso.  $\text{d} = 86.$*

PIANO.

TENOR SOLO.  
*Un poco più moderato.*

I was the chief of the race— he had stricken my fa - ther dead—

*Un poco più moderato e colla parte.  $\text{d} = 80.$*

*The words are printed by kind permission of MESSRS. MACMILLAN AND CO.*

But I ga - ther'd my fellows to - gether, I swore.. I would strike off his head.

*f*

A

Each of them look'd like a king, and was no - ble in birth as in worth,

*f* *p*

And each of them boast - ed he sprang from the old - est race .. up-on earth.

Each was as brave in the fight .. as the brav-est he-ro of  
*8va*

*f*

song, And each of them lief - er had died than have done one an -

*p* *sf* *mf*

B

- oth - - er a wrong.

*Sra.*

*f*

*dim.*

*He lived on an isle in the*

*p*

*pp*

*o - cean— we sail'd . . . on a Fri - day morn— He that had slain my*

*express.*

*rall.*

*II. Allegro molto.*

*fa - ther the day be-fore . . . I was born.*

*Allegro molto. ♩ = 160.*

*pp*

*rall.*

*mp*

poco a poco cres.

cres.

*Soprano.*

*Alto.*

*Tenor.*

*Bass.*

And we came to the  
isle . . . in the  
And we came to the  
isle . . . in the

8va

*mf*

8057.

isle in the o - cean,  
 in the o - cean, and  
 o - - - cean, and there,  
 8va.

*cres.*

f piu f cres.  
 and there, there, on the shore stood  
 there, there, there, piu f on the shore stood  
 there, there, there on the shore stood

8va.

*f* > > *cres.*

C he. . .  
 he. . .  
 he. . .  
 C 8va. . .

*f* *stac.*

dim.

But a sud-den blast . . . blew us out and a - way . . .  
dim.

But a sud-den blast . . . blew us out and a - way . . .  
dim.

But a sud-den blast . . . blew us out and a - way . . .  
dim.

But a sud-den blast . . . blew us out and a - way . . .  
dim.

*8va.*

*ff*

*col. Ped.*

... thro' a bound - - - less sea . . .

... thro' a bound - - - less sea . . .

... thro' a bound - - - less sea . . .

... thro' a bound - - - less sea . . .

*8va.*

*dim.*

*p*

*col. Ped.*

*8va.*

*dim. sempre.*

poco cres.

D

poco cres.

dim. p dim. pp morendo.

una corda.

**III. CHORUS.** *Adagio.*  
ALTO. *legato.*

8

And we came to the Si - lent Isle,  
TENOR. *legato.*

And we came to the Si - lent Isle, that we nev - er had touch'd at be - fore,

BASS. *pp legato.* And we came to the Si - lent Isle, that we nev - er had touch'd at be - fore,

*Adagio. d = 66.*

*col. Ped.*

TENOR.

Where a si - lent o - cean al - ways broke .. on a si - lent

1st BASS. Where a si - lent o - cean al - ways broke .. on a si - lent

2nd BASS. Where a si - lent o - cean al - ways broke .. on a si - lent

Where a si - lent o - cean al - ways broke .. on a si - lent

SOPRANO.

ALTO. And the brooks glitter'd on in the light .. with-out sound, . . .

And the brooks glitter'd on in the light .. with-out sound . . .

shore, . . . and the long wa - ter -

shore, . . . and the long wa - ter -

shore, . . . and the long wa - ter -

falls Pour'd in a thunderless plunge to the base of the moun-tain walls, . . .  
 1st & 2nd Bass. 3

falls Pour'd in a thunderless plunge to the base of the moun-tain walls, . . .

*E Un poco più mosso.*  
 SOLO. *p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

SOLO. *p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

SOLO. *p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

SOLO. *p*

And the pop - lar and cy - press, un - sha - ken by storm, flour-ish'd

*E Un poco più mosso.* *d* = 72.

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

up be-yond sight, . . . And the pine shot a -

*pp* *pp*

loft from the crag to an un - believ - a - ble height, . . . And  
 loft from the crag to an un - believ - a - ble height, . . .

loft from the crag to an un - believ - a - ble height, . . .

loft from the crag to an un - believ - a - ble height, . . .

pp

high in the hea - ven a - bove it there flick-er'd a song - less lark,  
 And the

cock couldn't crow, and the bull couldn't low, and the dog couldn't bark, . .

SOLL.

*It was all of it*

---

**CHORUS.**

---

And round it we went, and thro' it, but never a murmur, a breath—

And round it we went, and thro' it, but nev-er a murmur, a breath—  
*p. 12*

And round it we went, and thro' it but never a murmur, a breath—

A musical score for the vocal part of "The Star-Spangled Banner". The vocal line begins with a rest followed by a melodic line starting on a low note. The lyrics "It was all of it fair as" are written below the staff. The music consists of a single melodic line with various dynamics and rests.

It was all of it fair as

fair as life, it was all of it quiet as death, fair as

It was all of it fair as

fair as life, quiet as death, fair as

*pp*

life, it was all of it qui - et as death.

*pp*

life, it was all of it qui - et as death.

*pp*

life, qui - et as death.

*pp*

life, it was all of it qui - et as death.

*ppp*

qui -

qui -

life, qui - et as death, . . .

life, qui - et as death, . . .

*rall.*

## CHORUS.

et as death. . . *rall.*

et as death. . . *rall.*

*rall.*

*rall.*

8057.

*Tempo 1mo. Adagio.**appassionato.*

O they to be dumb'd by the charm!

CHORUS.

It was all of it

Fair,

*pp*

Fair . . .

*pp*

Fair . . .

*pp**Tempo 1mo. Adagio.**pp semper.**rall.*

they to be dumb'd by the charm!

*rall.*

fair as life, it was all of it qui - - et . . . as . . . death.

*rall.*

as life, qui - - - et as death.

*rall.*

as life, qui - - - et as death.

*rall.*

as life, qui - - - et as death.

*rall.*

*Tempo del Introduzione.*

TENOR SOLO.

So flus-ter'd with

*Tempo del Introduzione.*

cres.

an - ger were they, They almost fell on each o-ther : but af - ter we sail'd a -

*f tre corde.*

*tr*      *tr*      *tr*

*dim.*

## IV.

way. . .

*Andante con moto (come sopra).*

*pp*

*poco a poco cres.*

8va.....

8va.....

TENOR SOLO.

And we came . . . to the Isle . . . of

8va.....

Shout - - ing, we land - - - -

Soprano

*Allegro.*

- - ed,

**CHORUS.**

A score of wild birds Cried

A score of

A score of wild birds cried,

*Allegro. ♩ = 126.*

A score of wild birds

*8va*

*f*

from the top - - - most sum - mit with

wild birds Cried, cried . . . from the top - most sum - mit with

Cried, a score of wild birds cried from the sum - mit with

Cried, a score of wild birds cried from the sum - mit with

*8va*

*f*

hu - - man voi - ces and words ;

hu - - man voi - ces and words ;

hu - - man voi - ces and words ;

hu - - man voi - ces and words ;

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

Once in an hour they cried, and when-ev - er their voi - ces

peal'd

peal'd

peal'd and the har - vest

peal'd The steer fell down at the plow,

And the men dropt dead in the val - leya,  
 died from the field,

and half of the cat - tle went lame,  
 Once in an hour they  
*v/p*

And the roof sank in on the hearth, and the dwell - ing broke in - to  
 And the roof sank in on the hearth, and the dwell - ing broke in - to  
 cried, And the roof sank in on the hearth, and the dwell - ing broke in - to  
 And the roof sank in on the hearth, and the dwell - ing broke in - to  
 8te.....

*f*

flame, Once in an hour they cried, . . . and the roof sank in, and the  
 flame, and the roof sank in on the hearth, and the  
 flame, and the roof sank in on the hearth, and the  
 flame, and the roof sank in on the hearth, and the  
 dwell - - ing broke in - to flame, broke in - to  
 dwell - - ing broke in - to flame, broke in - to  
 dwell - - ing broke in - to flame, broke in - to  
 dwell - - ing broke in - to flame, broke in - to  
 flame ;  
 flame ;  
 flame ; Soprano.  
 flame ; And the  
 K  
 flame ; 8va.  
 b. 8va. p.

shout - ing of these wild birds ran in - to the hearts .. of my

crew ; Till they

shout - ed a - long with the shout - ing, and seized one an - oth - er and

slew.  
CHORUS.

Till we

Till we shout - ed a -

Till we shout - ed a - long with the shout - ing,

Till we shout - ed a - long with the shout - ing,

shout - ed a - long with the shout - - ing, till we shout - ed, we  
 - long with the shout - ing, till we shout - ed, we  
 till we shout - ed a - long with the shout - ing,  
 till we shout - ed a - long with the shout - ing,

cres.

shout - - - ed a - long with the shout - ing, and seized . . .  
 shout - - - ed a - long with the shout - ing, and seized . . .  
 we shout - ed a - long with the shout - ing, and seized . . .  
 we shout - ed a - long with the shout - ing, and seized . . .

f

one an - oth - er, and seized . . . one an - oth - er,  
 one an - oth - er, and seized . . . one an - oth - er,  
 one an - oth - er, and seized . . . one an - oth - er,  
 . . . one an - oth - er, and seized . . . one an - oth - er,

8057.

and slew,  
and slew,  
and slew,  
and slew,  
and slew,  
and slew,

*ff*

*mf* TENOR SOLO.

But I drew them the one from the o - ther ; I saw that we

*dim.* *mf*

could not stay, And we left our dead to the birds and we sail'd, . . .

*p* *pp*

... we sail'd . . . with our wound - ed a -  
 pp

M  
 way.  
 CHORUS.  
 p dim.  
 We sail'd with our wounded a - way, we  
 We sail'd . . . with our wounded . . . a - way, we sail'd . . .

We sail'd with our wounded a - way, we sail'd . . .

legato.  
 sail'd, we sail'd . . . a - way.  
 dim. pp  
 a - way.  
 dim. poco. pp  
 with our wound - ed a - way.  
 dim. poco. pp  
 . . . we sail'd . . . with our wound - ed a - way.

pp

*piccola  
pausa.*

*V.*  
*Andante. ♩. 66.*

*piccola  
pausa.*

*Andante. ♩. 66.*

*mp* *cresc.* *mp* *sf*

*N*

*8va*

And we

came to the Isle of Flowers: their breath . . . met us out on the

seas, For the spring . . . and the mid - dle sum -

mer sat each . . . on the lap . . . . . of the

breeze; . . .

8va . . .

And the red . . . pas - sion  
*8va.....*

- flower . . . to the cliffs, and the dark blue cle - ma - tis

clung, And starr'd . . . with a my - ri-ad blos - - som the  
*cres.*

long . . . con-vol - vu-lus hung ; . . .  
*cres.*

And the top - most spire . . . of the  
*8va.....*

moun - - - tain was li - lies in lieu of snow, *8va*  
*8va* ..... *p* ..... *8va* .....  
 col. *Ped.*

And the li - lies like gla - - ciers wind - ed down,  
*8va* ..... *f* ..... *p* .....

run - ning out be - low The fire of the tu - lip and pop - py,  
*P*

the blaze of gorse . . . and the blush, . . . the blush Of mil - lions of

*dim.*  
 ros - - ea, that sprang . . . . with-out

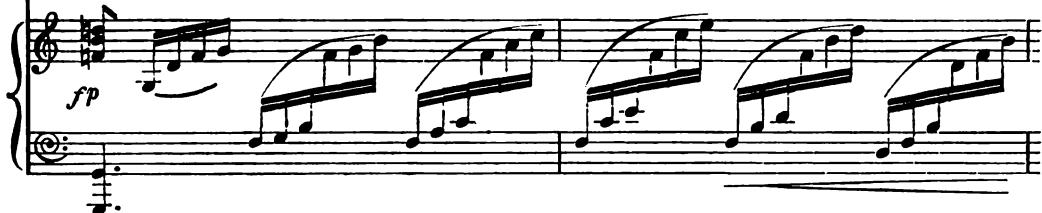
*un poco animando il tempo.*

leaf or a thorn . . . from the bush ; . . .

And the

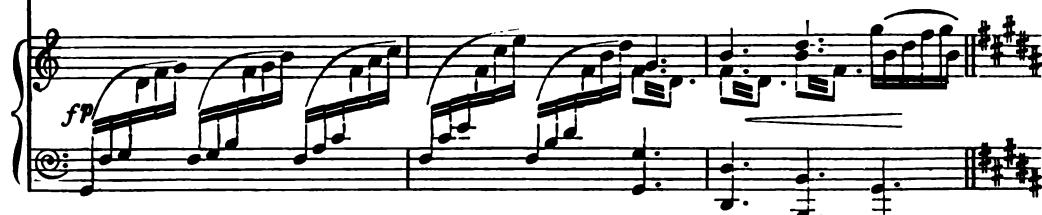
*un poco animando il tempo.*

whole isle - side . . . flash - ing down . . . from the

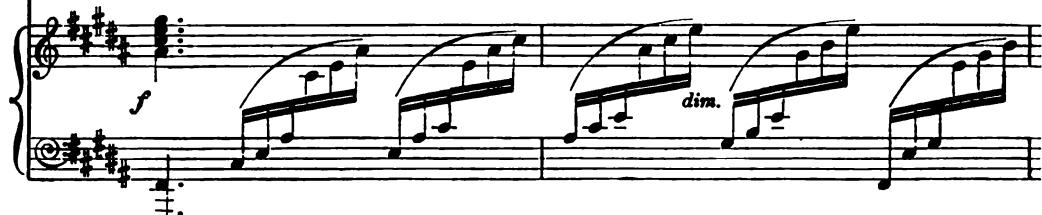


peak . . . with-out ev - er a tree .

Q



Swept . . . like a tor - rent of gems . . . from the sky . . .



to the blue of the sea. And we roll'd . . . up-on capes of  
**CHORUS.**

And we roll'd up - on  
 And we roll'd . . . up - on  
 And we roll'd up - on  
 And we roll'd . . . up - on

cro - cus, and vaunt - ed our kith and our kin, And we

capes of cro - - cus, And we

capes . . . of cro - - cus, And we

capes . . . of cro - - cus, And we

capes of cro - - cus, And we

wal - low'd in beds of li - lies, and chant - ed the  
 wal - low'd in beds . . . of li - lies,  
 wal - low'd in beds . . . of li - lies,  
 wal - low'd in beds . . . of li - lies,  
 wal - low'd in beds . . . of li - lies,  
 wal - low'd in beds . . . of li - lies,

tri - - umph of Finn, Till  
 and chant - ed the tri - - umph of Finn,  
 and chant - ed the tri - - umph of Finn,  
 and chant - ed the tri - - umph of Finn,  
 and chant - ed the tri - - umph of Finn,

each like a gold - en im - age was pol - len'd from head to  
 blos - som and blos - som,  
 blos - som and blos - som,  
 blos - som and blos - som,  
 blos - som and blos - som,

foot, And each . . . was as dry . . . as a crick-et with thirst . . . in the mid - day  
 blos - som and blos - som,  
 blos - som and blos - som,  
 blos - som and blos - som,

R  
Piu mosso.

heat.

*mf*

but nev - er a

*mf*

but nev - er a

*mf*

Blos - som and blos - som,

*mf*

and pro - mise of blos - som,

R  
Piu mosso.  $\text{d} = 86.$   
8va...

*pp*

*più f*

fruit, but nev - er a

*più f*

fruit, but nev - er a

*più f*

Blos - som and blos - som,

*più f*

and pro - mise of blos - som,

8va

*accel.*

fruit, nev - - er a fruit, nev - - er a fruit,

*accel.*

fruit, nev - - er a fruit, nev - - er a fruit,

*accel.*

nev - - er a fruit, nev - - er a fruit, but

*accel.*

nev - - er a fruit, nev - - er a fruit, but

*8va.....*  
*accel. e cres.*

nev - - er a fruit.

*Allegro.*

And we ha - -

nev - - er a fruit.

And we ha - -

nev - - er a fruit.

And we

nev - - er a fruit.

*Allegro.*  $\text{d} = 100$ . And we

- ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

- ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

ha - ted the Flow'ring Isle as we ha - - ted the one that was mute, And we

tore . . up the flow'rs by the mil - lion and flung them in bight and bay, And we  
 tore . . up the flow'rs by the mil - lion and flung them in bight and bay, And we  
 tore . . up the flow'rs by the mil - lion and flung them in bight and bay, And we  
 tore . . up the flow'rs by the mil - lion and flung them in bight and bay, And we  
 left but a na - ked rock, and in an - ger we  
 left but a na - ked rock, and in an - ger we  
 left but a na - ked rock, and in an - ger we  
 sail'd . . a - way.  
 f

dim.

col. 8va

col. 8va.....

dim.

accel.

d. = d. VI.

8va.....

accel.

*Tempo del No. V. (Andante.)*

TENOR SOLO.

And we came to the Isle of

8va.....

Fruits: all round . . from the cliffs and the capes,

Pur - ple or am - ber, dan - gled a hun - dred fa - - - thom of

grapes, ... And the warm .. me - lon

lay . . . like a lit - tle sun . . . on the tawn - y

sand, And the fig . . ran up . . from the beach and

ri - ot-ed o - ver the land, . . And the

moun-tain a - rose . . like a jew - - ell'd throne thro' the fra-grant  
 8va

air, Glowing with all co-lour'd plums and with  
 8va

gold - en mass - - es of pear, And the crim - son and  
 p

scar - let of ber - ries that flamed . . up - on bine . . and  
 poco cres.

vine, . . But in ev - 'ry ber - - ry and  
 p

fruit was the poi - son-ous pleasure of wine; And the

cres.

*animando.*

peak . . . of the moun-tain was ap - ples, the hu - -

*f.p.*

- - - gest that ev - er were seen, . . . And they

*f.p.*

prest, . . . as they grew, on each oth - er, with hard - .

*f*

*dim.*

ly a leaf - - let be - tween, And

*w*

all . . . of them red - der than ro - si - est

health . . . or than ut - ter - est shame, . . . And

set - - - ting, when Ev - en de - scand - - -

ed, the ve - ry sun - set,

set - ing the ve - ry sun - - - set a -

*Allegro molto.*

- - - flame;

*Allegro molto.*  $d = 144$ .

X

*CHORUS.*

We  
and we gorged and we madden'd,  
And we stay'd three days,

and we gorged and we madden'd,  
stay'd three days,  
and we gorged and we madden'd,  
stay'd three days, till ev - 'ry one drew... His

mp

and ev - er we  
 and ev - er we struck and we slew,  
 to slay him, ; to slay him,  
 sword on his fel - low to slay him, to

struck and we slew, we struck and we slew, we struck and we  
 we struck and we slew, we struck and we  
 and ev - er we struck and we slew, we struck and we  
 slay him, and ev - - er we struck

cres.

slew, we struck, we slew,  
 slew, we struck, we slew,  
 slew, we struck, we slew,  
 and we slew, we slew,

cres.

## TENOR SOLO.

*f*

And my - self, I had eat - en but spare - ly, and  
8va

*fp*

*V*

fought till I sun-der'd the fray, . . .  
8va

*f staccato.*

*ad lib.*

Then I bad them re - mem - ber my fa - ther's death,  
8va.

*a tempo. ff*

3

> > >

v v v b

*p*

*p*

CHORUS. *pp*

And we sail'd . . . a - way. . .

*pp*

And we sail'd . . . a - way. . .

*pp*

And we sail'd . . . a - way. . .

*pp*

And we sail'd . . . a - way. . .

*p**piccola  
pausa.*

VII.

*Allegro moderato.* $\text{♩} = 86.$ *f**pp**pp*

A musical score for piano, featuring six staves of music. The score includes dynamic markings such as *f*, *p*, *mf*, *cres.*, and *8va bassa*. Articulation marks like dots and dashes are present on many notes. Performance instructions include *3* over groups of three notes, *A*, *b*, *cres.*, and *8va bassa*.

p < sf.    p < sf.    p < sf.    p < sf.    ff

CHORUS.

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

And we came to the Isle of Fire: we were lured by the

B

8va... B

ff

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one

light from a-far, For the peak sent up one



stand up - - right,  
 stand up - - right,  
 stand up - - right,

stand up - - right,

*sforzando*

lured by the glare and the blare,  
 lured by the glare and the blare,  
 lured by the glare and the blare,  
 lured by the glare and the blare,

*p* *sforzando* *f* *p* *sforzando* *f*

but scarce - ly could stand up - right,  
 but scarce - ly could stand up - right,  
 but scarce - ly could stand up - right,  
 but scarce - ly could stand up - right,

*mf* *cres. sempre.*

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

For the whole isle shud - der'd, shudder'd and shook like a

man in a mor - tal af - fright; . . .

man in a mor - tal af - fright; . . .

man in a mor - tal af - fright; . . .

man in a mor - tal af - fright; . . .

We were gid - dy be -

D

sides with the fruits we had gorged, and so crazed,

sides with the fruits we had gorged, and so crazed,

sides with the fruits we had gorged, and so crazed,

sides with the fruits we had gorged, and so crazed,

D



that at last There were some leap'd in - to the fire,

that at last There were some leap'd in - to the fire,

that at last There were some leap'd in - to the fire,

that at last There were some leap'd in - to the fire,



leap'd in - to the fire;



and a - way we sail'd,

*f* *sf* *dim.* E

*p* *p*

*sf* *pp* *sf*

SOLI.  
*Lento tranquillo.*

52

*mf*

o - - ver that

*p*

*p*

*p*

CHORUS.

o -

and we past o - ver that un - der-sea isle,

and we past o - ver that un - der-sea isle,

and we past o - ver that un - der-sea isle,

and we past o - ver that un - der-sea isle,

*Lento tranquillo.*  $\text{d} = 72.$

*pp*

SOLI.

un - der-sea isle, where the wa-ter, the wa-ter is clear - - er than

- - verthatunder-sea isle, where the wa - ter is clear - - er than

- - verthatunder-sea isle, . . . where the wa - ter is clear - - er than

- - verthatunder-sea isle, where the wa - ter is clear - - er than

*tr~~~~~ tr~~~~~ tr*

*pp*

*tr tr tr*

F.

air: Down we look'd:

air: Down we look'd..

air: Down we look'd:

air: Down..

F

*pp* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

what a gar - den !

what a gar -

what a gar - den !

we look'd: what a gar -

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

dim.

O bliss, . . . what a Pa - - - ra - dise ..

den ! O bliss, . . . O bliss, what a Pa - - - ra - dise

O . . . bliss, O bliss, what a Pa - - - ra - dise

den ! O bliss, O bliss, what a Pa - - - ra - dise

there !

there !

there !

there !

mp

Towers of a hap - pier

G

mp

Towers of a hap - pier time,

Towers of a

mp

Towers of a hap - pier time,

G

pp

time, . . . low . . . down, low . . . down . . . in a

low . . . down, low . . . down . . . in a

hap - pier time, low down, low . . . down . . . in a

low . . . down, low . . . down . . . in a rain -

rain - - - bow deep

rain - bow, rain - bow deep

rain - - - bow deep

bow deep

pp

Si - lent

Bo.

*p*

H

Si - lent pa - la - ces,

Si - lent, si - lent pa - la - ces,

Si - lent, si - lent pa - la - ces,

8va

H

*pp*

qui - et fields, qui - et fields of e - ter - nal

qui - et fields, qui - et fields . . . of e -

qui - et fields, qui - et fields . . . of e -

qui - et fields, qui - et fields of e - ter - nal

*pp*

sleep, . . . e - ter - - - nal sleep! . . .

- ter - nal sleep, . . . e - ter - nal sleep! . . .

- ter - nal sleep, . . . e - ter - nal sleep! . . .

sleep, . . . e - ter - - - nal sleep! . . .

*pp*

what a gar - den !  
 what a gar - den !  
 what a gar - den !  
 what a gar - den !

O . . . bliss, what a Pa - ra - di - se !  
 what a Pa - ra - di - se there !  
 what a Pa - ra - di - se there ! what a  
 Pa - ra - di - se there ! what a

Si - lent pa - la - ces, qui - et fields of e - ter - - - nal  
 Si - lent pa - la - ces, qui - et fields of e - ter - - - nal  
 Pa - radise ! Si - silent pa - la - ces, qui - et fields of e - ter - - - nal  
 Pa - radise ! Si - silent pa - la - ces, qui - et fields of e - ter - - - nal

sleep, qui - et fields of e - ter - - nal sleep! . . .  
 sleep, qui - et fields of e - ter - - nal sleep!  
 sleep, qui - et fields of e - ter - - nal sleep!  
 sleep, qui - et fields of e - ter - - nal sleep!

## TENOR SOLO.

And three of the gent-lest and best of my

peo - ple, what - e'er I could say, Plunged

K  
head down in the sea,

Soli.

*p*

and the Pa - ra -  
and the Pa - ra -

8va.

*ppp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

*pp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

*pp*

- dise, the Pa - ra - dise trem - bled, trem - bled a - way.

*pp*

- dise, the Pa - ra - dise. trem - bled, trem - bled a - way.

*p**p*piccola  
pausa.

VIII. *Allegro leggiero.*  $\text{♩} = 80.$ 

L TENOR SOLO. *mp*

And we

came to the isle . . . of Witches and  
CHORUS. 1st SOPRANO.

Come . . . to us, O come, come,  
2nd SOPRANO.

Come . . . to us, O come,

8va.....

heard their mu-si-cal cry— In the storm - y red of a sky Dash - ing the

Come . . . to us, come . . . to us,

come, ALTO. — Come . . . to us, come . . . to us,

Come . . . to us, come . . . to us,

8va.....

cres.

M

fires and the shadows of dawn . . . on the beau-ti-ful shapes.

8va.....

M

f p

SOPRANO SOLO.

*mp*

Whither a-way,

8va.....

8va.....

8va.....

8va.....

8va.....

8va.....

whither a - way, whither a - way?

Whither a - way . . .

whither a - way? . . . Fly . . . no more.

Fly . . . no more.

Fly . . . no more.

pp

. . . from the high green fields, and the hap - py blossoming shore? . . .

whither a -

whither a -

whither a -

whither a -

whither a - way?

whither a - way? . . .

way? . . .

whither a - way? . . .

way? . . .

whither a - way? . . .

way? . . .

whither a - way? . . .

N

whither a - way? . . .

whither a - way? . . .

N

Day and night . . . to the

whi - - ther ?

whi - - ther ?

whi - - ther ?

*8va.*

*pp*

bil-low the foun - - tain calls : Down . . . show - - er the

*8va.*

gam - bolling wa-ter - falls, From wan - - - dering

*p*

From wan - - d'ring o - - -

From wan - - d'ring o - - -

From wan - - d'ring o - - -

*8va.*

o - ver the lea :  
 - - ver the lea :  
 - ver the lea :  
 - ver the lea : Whither a-way ?

out of the live-green heart of the dells, . . .  
 fly . . . no more.

they freshen the sil - ver-y-crim - son shells, . . . and  
 fly no more !  
 fly no more !  
 fly no more !

thick with white bells the clo - ver hill swells . . . .

High . . . . o - ver the full - toned sea,

High o - ver the full - - toned sea,

High o - ver the full - - toned sea,

High o - ver the full - - toned sea,

High o - ver the full - - toned sea,

high . . . . o - ver the full - toned

high . . . o - ver the full - toned

high . . . o - ver the full - toned

high . . . o - ver the full - toned

P

sea :

sea : Whi-ther a-way ?  
Fly . . no more !

sea : Whi-ther a - way ?  
8ve  
staccato.

Whi-ther a-way ?  
Fly . . no

Whi-ther a-way ;

TENOR SOLO.  
For a wild witch

more ! . . .

na-ked as heav'n . . . stood on each . . . of the lof - ti-est capes,

mp  
O hither, come

And a hun - dred ranged . . . on the  
O hi-thér, come hi - ther and furl . . .  
hither, and furl . . .

p

rock like white sea - birds in a row,  
your sails,  
your sails,

mf  
Come hi - ther to Q

And a hun - dred gam - boll'd and pranced on the  
*cres.*

Come hither to me, . . . and to me, . . .  
*cres.*

Come hither to me, . . . and to  
*cres.*

me, . . . Come hither to me, . . . and to

**SOPRANO SOLO.**

O come . . . to me.

wrecks in the sand be - low.

and to me!

me, . . . and fro - lic and play.

me, come!

**CHORUS. *Un poco più lento.***

Here . . . it is on - ly the mew that wails, we . . . will sing to you

Here it is on - ly the mew that wails, we . . . will sing to you

Here it is on - ly the mew that wails, we . . . will sing to you

*Un poco più lento.*

*p*

*pp*

## Tempo 1mo. TENOR SOLO.

And a hun - dred splash'd from the  
all the day. . .  
all the day. . .  
all the day. . .

Tempo 1mo.  
8va.....

*pp* *f p*

led-ges, and bo - som'd the burst of the  
*dim.*

spray ;

*mp* *cres.*  
ma-rin-er, furl . . . your sails, ma-rin-er, furl . . . your sails, ma-rin-er, ma-rin-er,  
*mp* furl . . . your sails, furl . . . your sails, ma-rin-er,  
*mp* furl . . . your sails, furl . . . your sails, ma-rin-er,  
8va.....

*cres.*

R

ma-ri-ner, furl . . . your sails,  
ma-ri-ner, furl . . . your sails,  
ma-ri-ner, furl . . . your sails,  
8va..... R

## ALTO SOLO.

mp  
For here are the bliss - ful downs and

SOPRANO SOLO. *mp*

And

dales, . . .

And

*mf*

Furl your sails, . . .

*mf*

Furl your sails, ma - ri - ner,

*mf*

Furl your sails, . . .



mer - ri - ly, mer - ri - ly car ol the gales,

mer - ri - ly, mer - ri - ly car - ol the gales.

*p*

Furl . . .

*p*

Furl . . .

*p*

Furl . . .



*leggiero.*

And the span - gle  
*leggiero.*  
And the span - gle dan - ces in  
your sails, . . .  
your sails,  
your sails, . . .

*S*

dan - ces, dan - ces in bight . . . and in bay, . . .  
bight and in bay, in bight . . . and in bay, . . .

*S*

And the rain - - bow forms and flies on the land

And the rain - - bow forms and flies on the land

and the rain - - - - bow flies,

and the rain - - - - bow... flies,

and the rain - - - - bow... flies,

O - ver the is - lands free ; And the rain - -

O - ver the is.. lands free ; And the rain - -

the rain - -

the rain - -

the rain - -

rain - - - bow hangs on the poi s - ing wave, . . .

Hi - ther, come

Hi - ther, come

Hi - ther, come

*p*

*pp*

And sweet . . . is the  
hi-ther, come hi-ther and see.  
hi-ther, come hi-ther and see.  
hi-ther, come hi-ther and see.

co - lour of cove and of cave. . .  
hi-ther, come hi-ther, come hi-ther and  
hi-ther, come hi-ther, come hi-ther and  
hi-ther, come hi-ther, come hi-ther and

And sweet shall your wel -  
see; And sweet . . . shall your wel - come be;  
see; And sweet . . . shall your wel - come be;  
see; And sweet . . . shall your wel - come be;

- come, O hi-ther come, hi - - ther and be our  
Sweet . . . shall your wel - come be:  
your wel - come be:  
your wel - come be:  
your wel - come be:

kiss, . . . sweet kiss-es, and speak sweet words; we will kiss . . .

we will kiss . . . sweet

we will kiss . . . sweet

we will kiss . . . sweet

pp

. . . sweet kiss - - es, sweet kiss - - es;

sweet kiss - - es;

kiss - - , sweet kiss - - es;

kiss - - es, sweet kiss - - es;

kiss - - es, sweet kiss - - es;

kiss - - es, sweet kiss - - es;

*Presto.*

O lis - ten, lis - ten, Your eyes shall glis - ten With plea - sure, and

lis - ten, lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten, lis - ten,

*Presto. ♩ = 144.*

*pp*

love, and ju - bi - lee : O lis - ten, lis - ten, Your eyes shall

O lis - ten, lis - ten, Your eyes shall

lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten,

lis - ten, lis - ten, lis - ten,

m<sup>f</sup> 3

W

all the world o'er, Who can light on as hap - py a

All the world o'er, . . . all the world o'er, Who can light on as hap - py a

knew . . . we should fall on each o - ther, and has - ti - ly

shore? . . . Whi-ther a - way?

shore? . . . Whi-ther a - way?

sail'd . . . a - way,

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

All the world o'er, all the world o'er?

3

whi-ther a - way?..

whi-ther a - way?..

lis - ten and stay; . . . .

lis - ten and stay, . . . . lis - ten and stay;

lis - ten and stay, . lis - ten and stay;

morendo.

*p*

ma - ri - ner,

ma - ri - ner,

Ma - ri - ner. ma - ri -

Ma - ri - ner. ma - ri -

Ma - ri - ner. ma - ri -

lords, for mer - - ry brides are we,  
for mer - - ry

*pp legato.*

hi-ther, come hi - - - ther, We will  
brides are we, hi-ther, come hi - - - ther,

*p*      *pp*

hi-ther, come hi - - - ther,      hi-ther to me!  
hi-ther, come hi - - - ther,      hi-ther to me!

*p*      *pp*

hi-ther, come hi - - - ther,      hi-ther to me!

f glis-ten,  
 Your eyes . . shall glis - ten When the  
 glis-ten,  
 Your eyes shall glis-ten, glis - ten,  
 cres. 8va  
 cres. mf

sharp clear twang . . of the gold - en . . chords,  
 The sharp clear twang . . of the  
 The sharp clear twang . . of the  
 The sharp clear twang . . of the  
 8va...: f

runs up . . .

*cres.*  
 gold - en chords runs up . . . the ridg - ed sea, . . .

*cres.*  
 gold - en chords runs up . . . the ridg - ed sea, . . .

*cres.*  
 gold - en chords runs up . . . the ridg - ed sea, . . .

*cres.*  
 . . . the ridg - ed sea,

**TENOR SOLO.**  
*m/*

And I

. . . the ridg - ed sea, Who can light on as hap - py a shore? . .

. . . the ridg - ed sea, Who can light on as hap - py a shore? . .

. . . the ridg - ed sea, Who can light on as hap - py a shore? . .

*pp*

*poco rall.*      *a tempo.*

fly . . . no more! . . .

*poco rall.*      *a tempo.*

fly . . . no more! . . .

*poco rall.*      *a tempo.*      *pp*

- ner,                  ma - - - ri - ner!

*pp*

- ner,                  ma - - - ri - ner!

- ner,

*poco rall.*      *pp a tempo.*

CHORUS.      *sempr più pp*

Fly . . . no more! . . .

*sempr più pp*

Fly . . . no more! . . .

*sempr più pp*

*IX. Andante tranquillo.  $\text{d} = 60.$*

CHORUS.

SOPRANO.

*p*

And we came to the Isle of a Saint who had

ALTO.

And we came to the Isle of a Saint who had

BASS.

And we came to the Isle of a Saint who had

And we came to the Isle of a Saint who had

*p**p*

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

*poco*

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

*poco*

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his

*poco*

sail'd with St. Bren-dan of yore, He had lived ev - er since on the Isle and his win -

*pp*

ters were fif - teen score, and his

*pp*

win - ters were fif - teen score, And his voice was low as from oth - er worlds, and his

*pp*

win - ters were fif - teen score, and his

*pp*

ters were fif - teen score, and his

*pp**pp*

eyes . . . were sweet, And his white hair sank to his heels and his  
 eyes were sweet, And his white hair . . . sank to his heels and his  
 eyes . . . were sweet, And his white hair sank to his heels and his  
 eyes . . . were sweet, And his white hair sank to his heels and his

white beard fell to his feet,  
 8va.

*pp*

TENOR SOLO. *mp*

And he spake to me,

## BASS SOLO.

Z

"O Mael - dune, let be this pur-pose of thine ! Re - mem-ber the words of the

Lord when he told us 'Vengeance is mine !' His fa-thers have slain thy fa-thers

in war or in sin - gle strife, Thy fa-thers have slain his fa-thers, each tak - en a

life for a life, Thy fa-ther had slain his fa-ther, how long . . shall the mur - der

last ? Go back to the Isle of Finn, go

A

back to the Isle of Finn and suf - fer the Past to be

Past."

**CHORUS. SOPRANO.**

And we kiss'd . . . the fringe of his beard, and we

**ALTO.**

And we kiss'd the fringe of his beard,

**TENOR.**

And we kiss'd the fringe of his beard,

**BASS.**

and we

pp

poco

pray'd, we pray'd as we heard him pray,

poco

and . . . we pray'd as we heard him pray,

poco

and we pray'd as we heard him pray,

poco

pray'd, . . . we pray'd as we heard him pray,

pp

pp

*p*

And the Ho - ly man he as-soil'd us,  
And the Ho - ly man he as-soil'd us,  
And the Ho - ly man he as-soil'd us,  
And the Ho - ly man he as-soil'd us,  
And the Ho - ly man he as-soil'd us,

and sad - ly, sad - ly  
and sad - ly, sad - ly  
and sad - ly, sad - ly  
and sad - ly, sad - ly

X. *Allegro molto.*

we sail'd a - way.  
we sail'd a - way.  
we sail'd a - way.  
we sail'd a - way.

*Allegro molto. ♩ = 160.*

*mf*

B

poco a poco cres.

cres.

CHORUS. C

And we

And we came to the

C

*8va*

*f*

And we came to the Isle we were blown from,  
 And we came to the Isle . . . we were blown from,  
 came to the Isle . . . we were blown from,  
 Isle . . . we were blown from,

*f* *cres.*

and there,  
 and there, there,  
 and there, there,  
 and there, there,

*f*

*cres.*

there on the shore was he, . . .  
 there, on the shore was he, . . .  
 there, on the shore was he, . . .  
 there, on the shore was he, . . .

*cres.*

*cres.* *f*

*8va.*

TENOR SOLO. *ff ad lib.*

The man that had slain my fa - ther. *8va*

*colla parte.*

CHORUS.

I saw . . . him ! *lunga.*

We saw . . . him ! *lunga.*

Lento.

Lento.  $d = 58$ .

*pp*

*Andante tranquillo.*

and let him be.

*Andante tranquillo.* ♩ = 66.

p

E

o

wea - ry was I of the tra - vel, the trou - ble, the

strife . . . and the sin, When I land - ed a - gain, . . . with a

tithe of my men, on the Isle . . . . . of

Finn.

O weary were we of the travel, the  
 O weary were we of the travel, the  
 O weary were we of the travel, the  
 O weary were we of the travel, the

*cres.*

trou - ble, the strife, . . . and the sin,  
*cres.* trou - ble, the strife, . . . the strife, . . . and the sin, . . .  
*cres.* trou - ble, the strife, . . . the strife, . . . and the sin, . . .  
*cres.* trou - ble, the strife, . . . and the sin, . . .

*cres.* *dim.*

When we land - ed a - gain, with a tithe of our men,  
 When we land - ed a - gain, with a tithe of our men, on the  
 When we land - ed a - gain, with a tithe of our men, on the  
 When we land - ed a - gain, with a tithe of our men, on the

*p*

*pp*

on . . . the Isle, . . . the Isle > > | c o  
 Isle . . . of Finn, . . . the Isle of Finn. >  
 Isle . . . of Finn, . . . the Isle of Finn. >  
 Isle . . . of Finn. . . the Isle of Finn.

*8va*

*pp*

*col. Ped.*

*8va...*

*<>*

# VOCAL DUETS.

F. ABT.	Paper Cover.	Cloth Gilt.	OLIVER KING.	Paper Cover.	Cloth Gilt.
TWENTY-FOUR DUETS (Sop. and Cont.). Book 1 ... 2/6 —			SIX DUETS (Sop. and Cont.) ... 2/6 —		
TWENTY-FOUR DUETS (Sop. and Cont.). Book 2 ... 2/6 —			MENDELSSOHN.		
<b>STERNDALE BENNETT.</b>			THIRTEEN TWO-PART SONGS ... ... ... 1/0 2/0		
FOUR SACRED DUETS ... 1/0 —			THIRTEEN TWO-PART SONGS ... ... Folio 2/6 —		
<b>F. H. COWEN.</b>			THIRTEEN TWO-PART SONGS (German and English) 2/0 4/0		
SIX DUETS (Sop. and Cont.) ... 2/6 —			<b>MOORE.</b>		
<b>E. DANNREUTHER.</b>			IRISH MELODIES. Duets ... 1/0 —		
FIVE TWO-PART SONGS ... 2/6 —			<b>CIRO PINSUTI.</b>		
<b>E. C. FORD.</b>			SIX TWO-PART SONGS ... 2/6 —		
SIX TWO-PART SONGS ... 2/6 —			SIX TWO-PART SONGS. Se- cond Set ... ... ... 2/6 —		
<b>MYLES B. FOSTER.</b>			<b>CARL REINECKE.</b>		
SIX TWO-PART SONGS ... 1/0 —			TWELVE CANONS (for Two- part Female Chorus or Two Solo Voices) ... ... ... 1/6 —		
SIX TWO-PART ANTHEMS ... 1/0 —			<b>RUBINSTEIN.</b>		
Singly, THREEPENCE each.			EIGHTEEN TWO-PART SONGS ... ... ... 2/6 4/6		
<b>BATTISON HAYNES.</b>			<b>H. SMART.</b>		
SIX DUETS (Sop. and Cont.) ... 2/6 —			NINE SACRED DUETS (Sop. and Cont.) ... ... ... 2/6 —		
SIX TWO-PART SONGS ... 2/6 —			<b>CHARLES WOOD.</b>		
<b>JOHN KINROSS.</b>			SIX TWO-PART SONGS ... 2/6 —		
SONGS OF THE FOREST.					
Six Two-part Songs ... ... 1/0 —					
Singly, THREEPENCE each.					

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

# Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper Board.	Gold Gilt.	Paper Cover.	Paper Board.	Gold Gilt.		
THE FAYS' FROLIC	FRANZ ABT. (Female voices)	... ...	2/6	—	... ...	2/6	—		
SPRINGTIME	(ditto)	... ...	2/6	—	... ...	2/6	—		
SUMMER	(ditto)	... ...	2/6	—	... ...	2/6	—		
THE GOLDEN CITY	(ditto)	... ...	2/6	—	... ...	2/6	—		
THE WISHING STONE	(ditto)	... ...	2/6	—	... ...	2/6	—		
THE WATER FAIRIES	(ditto)	... ...	2/6	—	... ...	2/6	—		
THE SILVER CLOUD	(ditto)	... ...	2/6	—	... ...	2/6	—		
MINSTER BELLS	(ditto)	... ...	2/6	—	... ...	2/6	—		
W. CROWTHER-ALWYN.					WILFRED BENDALL.				
MASS, IN F (Latin and English)...	... ...	3/0	—	5/0	THE LADY OF SHALOTT (Female voices)	... ...	2/6	—	
THOMAS ANDERTON.					SIR JULIUS BENEDICT.				
YULE TIDE ...	... ...	1/6	2/0	3/0	ST. PETER ... ... ... ...	... ...	3/0	3/6	5/0
THE NORMAN BARON ...	... ...	1/0	—	—	THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)	... ...	2/6	3/0	4/0
WRECK OF THE HESPERUS (SOL-FA, 0/4)	... ...	1/0	—	—	SIR W. STERNDALE BENNETT.				
W. J. ARGENT.					THE MAY QUEEN (SOL-FA, 1/0) ... ...	... ...	3/0	3/6	5/0
MASS, IN B FLAT ...	... ...	2/6	—	—	THE WOMAN OF SAMARIA (SOL-FA, 1/0) ... ...	... ...	4/0	—	6/0
P. ARMES.					INTERNATIONAL EXHIBITION ODE (1862)	... ...	1/0	—	—
HEZEKIAH ...	... ...	2/6	—	—	W. R. BEXFIELD.				
ST. JOHN THE EVANGELIST ...	... ...	2/6	—	—	ISRAEL RESTORED ... ... ... ...	... ...	4/0	—	6/0
E. ASPA.					J. BRADFORD.				
THE GIPSIES ...	... ...	1/0	—	—	THE SONG OF JUBILEE ... ... ... ...	... ...	2/0	—	—
ENDYMION ...	... ...	4/0	—	—	PRAYSE THE LORD ... ... ... ...	... ...	2/0	—	—
ASTORGA.					W. F. BRADSHAW.				
STABAT MATER ...	... ...	1/0	1/6	—	GASPAR BECERRA ... ... ... ...	... ...	1/6	—	—
BACH.					J. BRAHMS.				
MASS, IN B MINOR ...	... ...	2/6	3/0	4/0	A SONG OF DESTINY ... ... ... ...	... ...	1/0	—	—
MISSA BREVIS, IN A ...	... ...	1/6	—	—	DANIEL ... ... ... ...	... ...	3/6	—	—
THE PASSION (S. MATTHEW) ...	... ...	2/0	2/6	4/0	J. F. BRIDGE.				
THE PASSION (S. JOHN) ...	... ...	2/0	2/6	4/0	ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ...	... ...	1/0	—	—
CHRISTMAS ORATORIO ...	... ...	2/0	2/6	4/0	MOUNT MORIAH ... ... ... ...	... ...	3/0	—	—
MAGNIFICAT ...	... ...	1/0	—	—	BOADICEA ... ... ... ...	... ...	2/6	—	—
GOD GOETH UP WITH SHOUTING ...	... ...	1/0	—	—	CALLIRHOË (SOL-FA, 1/6) ... ... ... ...	... ...	2/6	3/0	4/0
GOD SO LOVED THE WORLD ...	... ...	1/0	—	—	DUDLEY BUCK.				
GOD'S TIME IS THE BEST ...	... ...	1/0	—	—	THE LIGHT OF ASIA ... ... ... ...	... ...	3/0	3/6	5/0
MY SPIRIT WAS IN HEAVINESS ...	... ...	1/0	—	—	EDWARD BUNNELL.				
O LIGHT EVERLASTING ...	... ...	1/0	—	—	OUT OF THE DEEP (130th Psalm) ... ...	... ...	1/0	—	—
BIDE WITH US ...	... ...	1/0	—	—	CARISSIMI.				
A STRONGHOLD SURE ...	... ...	1/0	—	—	JEPHTHAH ... ... ... ...	... ...	1/0	—	—
BE NOT AFRAID (SOL-FA, 0/4) ...	... ...	0/6	—	—	F. D. CARNELL.				
BLESSING, GLORY, AND WISDOM ...	... ...	0/6	—	—	SUPPLICATION ... ... ... ...	... ...	5/0	—	—
I WRESTLE AND PRAY (SOL-FA, 0/2)	... ...	0/4	—	—	GEORGE CARTER.				
THOU GUIDE OF ISRAEL ...	... ...	1/0	—	—	SINFONIA CANTATA (16th Psalm) ... ...	... ...	2/0	—	3/6
JESU, PRICELESS TREASURE ...	... ...	1/0	—	—	WILLIAM CARTER.				
WHEN WILL GOD RECALL MY SPIRIT	... ...	1/0	—	—	PLACIDA ... ... ... ...	... ...	2/0	2/6	4/0
J. BARNBY.					CHERUBINI.				
REBEKAH (SOL-FA, 0/9) ...	... ...	1/0	1/6	2/6	REQUIEM MASS, C MINOR (Latin and English) ...	... ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) ...	... ...	1/6	2/0	—	SECOND MASS, IN D MINOR ... ...	... ...	2/0	2/6	3/6
LEONARD BARNES.					THIRD MASS (CORONATION) ... ...	... ...	1/0	1/6	2/6
THE BRIDAL DAY ...	... ...	2/6	—	4/6	FOURTH MASS, IN C ... ...	... ...	1/0	1/6	2/6
J. F. BARNETT.					E. T. CHIPP.				
THE ANCIENT MARINER (SOL-FA, 2/0) ...	... ...	3/6	4/0	5/0	JOB ... ... ... ...	... ...	4/0	—	—
THE RAISING OF LAZARUS ...	... ...	6/6	—	9/0	NAOMI ... ... ... ...	... ...	5/0	—	—
BEETHOVEN.					FREDERICK CORDER.				
THE PRAISE OF MUSIC ...	... ...	1/6	2/0	3/0	THE BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	... ...	2/8	—	—
RUINS OF ATHENS ...	... ...	1/0	1/6	2/6	SIR MICHAEL COSTA.				
ENGEDI; OR, DAVID IN THE WILDERNESS	1/0	1/6	3/6	THE DREAM ... ... ... ...	... ...	1/0	—	—	
OUNT OF OLIVES ...	... ...	1/0	1/6	3/6	F. H. COWEN.				
MASS, IN C ...	... ...	1/0	1/6	2/6	A SONG OF THANKSGIVING ... ...	... ...	1/6	—	—
COMMUNION SERVICE, IN C ...	... ...	1/6	—	3/0	SLEEPING BEAUTY (SOL-FA, 1/6) ... ...	... ...	2/6	3/0	4/0
MASS, IN D ...	... ...	2/0	2/6	4/0	RUTH (SOL-FA, 1/6) ... ...	... ...	4/0	4/6	6/0
THE CHORAL SYMPHONY ...	... ...	2/6	—	—	W. CRESER.				
DITTO, THE VOCAL PORTION	1/0	—	—	EUDORA (A dramatic Idyll) ... ...	... ...	2/8	—	—	
THE CHORAL FANTASIA ...	... ...	1/0	—	—	W. CROTCH.				
A CALM SEA AND A PROSPEROUS VOYAGE.	0/4	—	—	PALESTINE ... ... ... ...	... ...	3/0	3/6	6/0	
MEEK, AS THOU LIVEDST HAST THOU DEPARTED	... ...	0/8	—	—					

## NOVELLO'S OCTAVO EDITION OF ORATORIOS, &amp;c.—Continued.

		Price 2/-	Pocket Book	Chas. Gilt.			Price 2/-	Pocket Book	Chas. Gilt.
W. H. CUMMINGS.					C. H. GRAUN.				
THE FAIRY RING	... ... ...	3/6	—	—	THE PASSION OF OUR LORD (Der Tod Jesu)	2/-	2/-	4/-	
DE DEUM	... ... ...	1/-	—	—	TE DEUM	2/-	2/-	4/-	
W. G. CUSINS.					J. O. GRIMM.				
FÉLICIEN DAVID.					THE SOUL'S ASPIRATION	1/-	—	—	
THE DESERT (Male voices)	... ... ...	1/-	2/-	—	HANDEL.				
P. H. DIEMER.					ALCESTE	2/-	—	—	
BETHANY	... ... ...	4/-	—	—	SEMELE	3/-	3/-	5/-	
M. E. DOORLY.					THE PASSION	3/-	3/-	5/-	
LAZARUS	... ... ...	2/-	—	—	THE TRIUMPH OF TIME AND TRUTH	3/-	3/-	5/-	
ANTONÍN DVORÁK.					ALEXANDER BALUS	3/-	3/-	5/-	
ST. LUDMILA	... ... ...	5/-	6/-	7/-	HERCULES	3/-	3/-	5/-	
DITTO (German and Bohemian Words)	... ...	8/-	—	—	ATHALIAH	3/-	3/-	5/-	
THE SPECTRE'S BRIDE	... ... ...	3/-	3/-	5/-	ESTHER	3/-	3/-	5/-	
DITTO (German and Bohemian Words)	... ...	6/-	—	—	SUSANNA	3/-	3/-	5/-	
STABAT MATER	... ... ...	2/-	3/-	4/-	THEODORA	3/-	3/-	5/-	
PATRIOTIC HYMN	... ... ...	1/-	—	—	BELSHAZZAR	3/-	3/-	5/-	
DITTO (German and Bohemian Words)	... ...	3/-	—	—	THE MESSIAH, edited by V. Novello (SOL-FA, 1/0)	2/-	2/-	4/-	
A. E. DYER.					THE MESSIAH, ditto, Pocket Edition	1/-	1/-	2/-	
SALVATOR MUNDI	... ... ...	2/-	—	—	THE MESSIAH, edited by W. T. Best	2/-	2/-	4/-	
H. J. EDWARDS.					ISRAEL IN EGYPT, edited by Mendelssohn	2/-	2/-	4/-	
THE ASCENSION	... ... ...	2/-	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit.	1/-	1/-	2/-	
HENRY FARMER.					JUDAS MACCABÆUS (Sol-FA, 1/0)	2/-	2/-	4/-	
MASS, IN B FLAT (Latin and English)	... ...	2/-	2/-	3/-	JUDAS MACCABÆUS, Pocket Edition	1/-	1/-	2/-	
MYLES B. FOSTER.					SAMSON	2/-	2/-	4/-	
THE LADY OF THE ISLES	... ... ...	1/-	—	—	SOLOMON	2/-	2/-	4/-	
THE ANGELS OF THE BELLS (Female voices)	... ...	1/-	—	—	JEPHTHA	2/-	2/-	4/-	
THE BONNIE FISHWIVES (ditto)	... ...	2/-	—	—	JOSHUA	2/-	2/-	4/-	
ROBERT FRANZ.					DEBORAH	2/-	2/-	4/-	
PRAISE YE THE LORD (117th Psalm)	... ...	1/-	—	—	SAUL	2/-	2/-	4/-	
NIELS W. GADE.					CHANDOS TE DEUM	1/-	1/-	2/-	
PSYCHE (Sol-FA, 1/0)	... ... ...	2/-	3/-	4/-	DETTINGEN TE DEUM	1/-	1/-	2/-	
SPRING'S MESSAGE (Sol-FA, 0/3)	... ...	0/-	—	—	UTRECHT JUBILATE	1/-	—	—	
ERL-KING'S DAUGHTER (Sol-FA, 0/9)	... ...	1/-	1/-	2/-	O PRAISE THE LORD (6th Chandom Anthem)	1/-	—	—	
ZION	... ... ...	1/-	1/-	2/-	CORONATION AND FUNERAL ANTHEMS	—	—	5/-	
THE CRUSADERS (Sol-FA, 1/0)	... ...	2/-	2/-	4/-	Or, singly:—				
COMALA	... ... ...	2/-	2/-	4/-	THE KING SHALL REJOICE	0/-	—	—	
CHRISTMAS EVE (Sol-FA, 0/4)	... ...	1/-	1/-	—	ZADOK THE PRIEST	0/-	—	—	
HENRY GADSBY.					MY HEART IS INDITING	0/-	—	—	
LORD OF THE ISLES (Sol-FA, 1/0)	... ...	2/-	—	—	LET THY HAND BE STRENGTHENED	0/-	—	—	
ALCESTIS (Male voices)	... ...	4/-	—	—	THE WAYS OF ZION	1/-	—	—	
COLUMBUS (Male voices)	... ...	3/-	—	—	ALEXANDER'S FEAST	2/-	2/-	4/-	
G. GARRETT.					ACIS AND GALATEA	1/-	1/-	2/-	
THE SHUNAMMITE	... ... ...	3/-	—	—	DITTO, New Edition, edited by J. Barnby	1/-	1/-	2/-	
A. R. GAUL.					DITTO, Sol-FA, 1/0				
JOAN OF ARC (Sol-FA, 1/0)	... ... ...	2/-	3/-	4/-	ODE ON ST. CECILIA'S DAY	1/-	1/-	2/-	
PASSION SERVICE	... ... ...	2/-	3/-	4/-	L'ALLEGRO	2/-	2/-	4/-	
RUTH (Sol-FA, 0/8)	... ... ...	3/-	2/-	4/-	HAYDN.				
THE HOLY CITY (Sol-FA, 1/0)	... ...	2/-	3/-	4/-	THE CREATION (Sol-FA, 1/0)	2/-	2/-	4/-	
FR. GERNSHEIM.					THE CREATION, Pocket Edition	1/-	1/-	2/-	
SALAMIS. A TRIUMPH SONG (Male voices)	... ...	1/-	—	—	THE SEASONS	3/-	3/-	5/-	
F. E. GLADSTONE.					Each Season, singly	1/-	—	—	
PHILIPPI	... ... ...	2/-	—	—	FIRST MASS, IN B FLAT (Latin)	1/-	1/-	2/-	
GLUCK.					DITTO (Latin and English)	1/-	1/-	2/-	
OPRHEUS (Act III.)	... ... ...	1/-	—	—	SECOND MASS, IN C (Latin)	1/-	1/-	2/-	
HERMANN GOETZ.					THIRD MASS (IMPERIAL) (Latin and English)	1/-	1/-	2/-	
BY THE WATERS OF BABYLON (137th Psalm)	... ...	1/-	—	—	DITTO (Latin)	1/-	1/-	2/-	
NCENIA	... ... ...	1/-	—	—	SIXTEENTH MASS (Latin)	2/-	2/-	3/-	
THE WATER-LILY (Male voices)	... ...	1/-	—	—	THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS	2/-	2/-	4/-	
CH. GOUNOD.					TE DEUM (English and Latin)	1/-	—	—	
MORS ET VITA (Latin or English)	... ...	6/-	6/-	7/-	INSANÆ ET VANÆ CURÆ (Ditto)	0/-	—	—	
DITTO, Sol-FA (Latin and English)	... ...	3/-	—	—	BATTISON HAYNES.				
THE REDEMPTION (English words) (Sol-FA, 2/0)	... ...	5/-	6/-	7/-	THE FAIRIES' ISLE (Female voices)	2/-	—	—	
DITTO (French Words)	... ...	8/-	—	—	H. HEALE.				
DITTO (German Words)	... ...	10/-	—	—	JUBILEE ODE	1/-	—	—	
MESSE SOLENNELLE (St. CECILIA)	... ...	1/-	1/-	2/-	EDWARD HECHT.				
COMMUNION SERVICE (Messe Solennelle)	... ...	1/-	2/-	3/-	ERIC THE DANE	2/-	—	—	
TROISIÈME MESSE SOLENNELLE	... ...	2/-	—	—	O MAY I JOIN THE CHOIR INVISIBLE	1/-	—	—	
DE PROFUNDIS (130th Psalm) (Latin Words)	... ...	1/-	—	—	GEORGE HENSCHEL.				
DITTO (Out of darkness)	... ...	1/-	—	—	OUT OF DARKNESS (130th Psalm)	2/-	—	—	
THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filius Jerusalem)	... ...	1/-	—	—	HENRY HILES.				
DAUGHTERS OF JERUSALEM	... ...	1/-	—	—	FAYRE PASTOREL.	6/-	—	—	
GALLIA (Sol-FA, 0/4)	... ...	1/-	—	—	THE CRUSADERS	2/-	—	—	
					FERNAND HILLER.				
					NALA AND DAMAYANTI	4/-	—	6/-	
					A SONG OF VICTORY	1/-	1/-	—	

## NOVELLO'S OCTAVO EDITION OF ORATORIOS, &amp;c.—Continued.

	Paper Crown	Paper Broad Sheet	Cd. Gilt		Paper Crown	Paper Broad Sheet	Cd. Gilt	
HEINRICH HOFMANN.					MENDELSSOHN—continued.			
FAIR MELUSINA ... ... ... ...	2/0	2/6	4/0	LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—	
CINDERELLA ... ... ... ...	4/0	—	—	DITTO, SOL-FA, 0/4				
SONG OF THE NORNS (Female voices) ...	1/0	—	—	HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—	
HUMMEL.				LAUDA SION (Praise Jehovah) (SOL-FA, 0/9)	2/0	2/6	4/0	
FIRST MASS. IN B FLAT ... ... ...	1/0	1/6	3/6	THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0) ...	1/0	1/6	3/6	
COMMUNION SERVICE, ditto ... ...	2/0	—	4/0	ATHALIE (SOL-FA, 1/0) ...	...	2/0	2/6	4/0
SECOND MASS. IN E FLAT ... ...	1/0	1/6	3/6	ANTIGONE (Male voices) (SOL-FA, 1/0) ...	...	4/0	—	8/0
COMMUNION SERVICE, ditto ... ...	2/0	—	4/0	MAN IS MORTAL (8 voices) ...	...	1/0	—	—
THIRD MASS. IN D ... ...	1/0	1/6	3/6	FESTGESANG (Hymns of Praise) ...	...	1/0	—	—
COMMUNION SERVICE, ditto ... ...	2/0	—	4/0	DITTO (Male voices) ...	...	1/0	—	—
ALMA VIRGO (Latin and English) ...	0/4	—	—	CHRISTUS (SOL-FA, 0/6) ...	...	1/0	—	—
QUOD IN ORBE (Ditto) ...	0/4	—	—	THREE MOTETS FOR FEMALE VOICES ...	1/0	—	—	
W. H. HUNT.				SON AND STRANGER (Operetta) ...	...	4/0	—	—
STABAT MATER ... ... ...	3/0	3/6	—	LORELEY (SOL-FA, 0/6) ...	...	1/0	—	—
F. ILIFFE.				EDIPUS AT COLONOS (Male voices) ...	...	3/0	—	—
ST. JOHN THE DIVINE ... ...	1/0	—	—	TO THE SONS OF ART (Ditto) (SOL-FA, 0/3) ...	1/0	—	—	
JOHN WILLIAM JACKSON.				JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/1½) ...	0/4	—	—	
I CRIED UNTO GOD ... ...	1/6	—	—	WHY RAGE FIERCELY THE HEATHEN ...	0/6	—	—	
W. JACKSON.				MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ...	...	0/6	—	—
THE YEAR ... ...	2/0	2/6	—	SING TO THE LORD (98th Psalm) ...	...	0/8	—	—
A. JENSEN.				SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ...	...	0/8	—	—
THE FEAST OF ADONIS ... ...	1/0	—	—	AVE MARIA (Saviour of Sinners), 8 voices ...	1/0	—	—	
W. JOHNSON.				MEYERBEER.				
ECCE HOMO ... ...	2/0	—	—	NINETY-FIRST PSALM (Latin) ...	...	1/0	—	—
C. WARWICK JORDAN.				DITTO (English) ...	...	1/0	—	—
BLOW YE THE TRUMPET IN ZION ...	1/6	—	—	B. MOLIQUE.				
OLIVER KING.				ABRAHAM ...	...	3/0	3/6	5/0
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	MOZART.				
J. KINROSS.				KING THAMOS ...	...	1/0	1/6	—
SONGS IN A VINEYARD (Female voices) ...	2/6	—	—	FIRST MASS (Latin and English) ...	...	1/0	1/6	3/6
DITTO, SOL-FA, 0/6				SEVENTH MASS, IN B FLAT ...	...	1/0	—	—
H. LAHEE.				COMMUNION SERVICE, IN B FLAT, ditto ...	1/6	—	—	
THE SLEEPING BEAUTY (Female voices) ...	2/6	—	—	TWELFTH MASS (Latin) ...	...	1/0	1/6	2/6
DITTO, SOL-FA, 0/6				DITTO (Latin and English) (SOL-FA, 0/9) ...	1/0	1/6	2/6	
LEONARDO LEO.				REQUIEM MASS ...	...	1/0	1/6	2/6
DIXIT DOMINUS ...	1/0	1/6	—	DITTO (Latin and English) (SOL-FA, 1/0) ...	1/0	1/6	2/6	
H. LESLIE.				LITANIA DE VENERABILI ALTARIS (ED) ...	1/6	2/0	3/0	
THE FIRST CHRISTMAS MORN ...	2/6	—	—	LITANIA DE VENERABILI SACRAMENTO (Bb) ...	1/6	2/0	3/0	
F. LISZT.				SPLENDEENTE TE DEUS ...	First Motet	0/3	—	—
THE LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	O GOD, WHEN THOU APPEAREST ditto	0/3	—	—	
THIRTEENTH PSALM ...	2/0	—	—	HAVE MERCY, O LORD ...	Second Motet	0/3	—	—
C. H. LLOYD.				GLORY, HONOUR, PRAISE ...	Third Motet	0/3	—	—
ALCESTIS ...	3/0	—	—	DR. JOHN NAYLOR.				
ANDROMEDA ...	3/0	3/6	5/0	JEREMIAH ...	...	3/0	—	—
HERO AND LEANDER ...	1/6	—	—	HERBERT OAKELEY.				
THE SONG OF BALDER ...	1/0	—	—	SELECTION FROM A JUBILEE LYRIC ...	1/0	—	—	
THE LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	REV. SIR FREDK. OUSELEY.				
THE GLEANERS' HARVEST (Female voices) ...	2/6	—	—	THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—	
W. H. LONGHURST.				R. P. PAINE.				
THE VILLAGE FAIR ...	2/0	2/6	—	THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	
HAMISH MACCUKN.				THE PRODIGAL SON ...	1/6	—	2/6	
LAY OF THE LAST MINSTREL ...	2/6	3/0	4/0	GREAT IS THE LORD ...	1/0	—	—	
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8) ...	1/0	—	—	PALESTRINA.				
G. A. MACFARREN.				MISSA ASSUMPTA EST MARIA ...	2/6	—	—	
SONGS IN A CORNFIELD (Female voices) ...	2/6	—	4/0	MISSA PAPÆ MARCELLI ...	2/0	—	—	
MAY-DAY (SOL-FA, 0/6) ...	1/0	1/6	2/6	C. H. H. PARRY.				
THE SOLDIER'S LEGACY (Operetta) ...	6/0	—	—	BLEST PAIR OF SIRENS ...	1/0	—	—	
OUTWARD BOUND ...	1/0	—	2/6	AJAX AND ULYSSES ...	1/0	—	—	
A. C. MACKENZIE.				PROMETHEUS UNBOUND ...	3/0	—	—	
THE DREAM OF JUBAL ...	2/6	3/0	4/0	JUDITH ...	5/0	6/0	7/6	
THE STORY OF SAYID ...	3/0	3/6	5/0	DR. JOSEPH PARRY.				
JASON ...	2/6	3/0	4/0	NEBUCHADNEZZAR ...	3/0	4/0	5/0	
THE BRIDE (SOL-FA, 0/8) ...	1/0	—	—	DITTO, SOL-FA ...	1/8	2/0	2/6	
THE ROSE OF SHARON (SOL-FA, 2/0) ...	5/0	6/0	7/6	T. M. PATTISON.				
JUBILEE ODE ...	2/6	—	—	MAY DAY (SOL-FA, 0/6) ...	1/6	—	—	
THE COTTER'S SATURDAY NIGHT ...	—	—	—	THE MIRACLES OF CHRIST (SOL-FA, 0/9) ...	2/0	—	—	
THE NEW COVENANT ...	1/6	—	—	THE ANCIENT MARINER ...	3/6	—	—	
F. W. MARKULL.				THE LAY OF THE LAST MINSTREL ...	3/6	—	—	
ROLAND'S HORN ...	2/6	—	—	A. L. PEACE.				
MENDELSSOHN.				ST. JOHN THE BAPTIST ...	2/6	—	—	
ELIJAH (SOL-FA, 1/6) ...	4/0	4/6	6/0	PERGOLESI.				
ST. PAUL (SOL-FA, 1/4) ...	2/0	2/6	4/0	STABAT MATER (Female voices) (SOL-FA, 0/6) ...	1/0	—	—	
ST. PAUL (Pocket Edition) ...	1/0	1/6	2/0	CIRO PINSETTI.				
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0) ...	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL'OMBRA ...	1/0	—	—	
AS THE HART PANTS (42nd Psalm) ...	1/0	—	—					
COME, LET US SING (95th Psalm) ...	1/0	—	—					
WHEN ISRAEL OUT OF EGYPT CAME ...	1/0	—	5/0					
DITTO, SOL-FA, 0/9								
NOT UNTO US, O LORD (15th Psalm) ...	1/0	—	—					

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	E. PROUT.	£ S D	£ S D	£ S D	J. M. SMIETON.	£ S D	£ S D	£ S D
DAMON AND PHINTIAS (Male Voices) ...		2/6	—	—	KING ARTHUR ...	—	2/6	—
THE RED CROSS KNIGHT (SOL-FA, 2/0) ...		4/0	4/6	6/0	ARIADNE (SOL-FA, 0/8) ...	—	2/0	—
THE HUNDREDTH PSALM ...		1/0	—	—	ALICE MARY SMITH.	—	—	—
FREEDOM ...		1/0	—	—	THE RED KING (Men's voices) ...	—	1/0	—
MEREWARD ...		4/0	—	—	THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
QUEEN AIMÉE (Female voices) ...		2/6	—	—	ODE TO THE NORTH-EAST WIND ...	—	1/0	—
PURCELL.		—	—	—	ODE TO THE PASSIONS ...	—	2/0	—
DIDO AND ÆNEAS ...		2/6	—	—	CHARLTON T. SPEER.	—	—	—
TÉ DEUM AND JUBILATE, IN D ...		1/0	—	—	THE DAY DREAM ...	—	2/0	—
J. F. H. READ.		—	—	—	SPOHRS.	—	—	—
HAROLD ...		4/0	—	6/0	MASS (for 5 solo voices and double choir) ...	—	2/0	—
BARTIMEUS ...		1/6	—	—	HYMN TO ST. CECILIA ...	—	1/0	—
CARACTACUS ...		2/6	—	—	CALVARY ...	—	2/6	3 0 4 0
THE CONSECRATION OF THE BANNER ...		1/6	—	—	FALL OF BABYLON ...	—	3/0	3 3 5 0
PSYCHE ...		5/0	—	7/0	LAST JUDGMENT (SOL-FA, 1/0) ...	—	1/0	1 6 2 6
J. V. ROBERTS.		—	—	—	THE CHRISTIAN'S PRAYER ...	—	1/0	1 6 2 6
JONAH ...		3/0	—	—	GOD, THOU ART GREAT (SOL-FA, 0/8) ...	—	1/0	—
W. S. ROCKSTRO.		—	—	—	HOW LOVELY ARE THY DWELLINGS FAIR ...	0/8	—	—
THE GOOD SHEPHERD ...		2/6	—	—	JEHOVAH, LORD OF HOSTS ...	—	0/4	—
ROLAND ROGERS.		—	—	—	JOHN STAINER.	—	—	—
PRAYER AND PRAISE ...		4/0	—	—	THE CRUCIFIXION (SOL-FA, 0/8) ...	—	1/6	—
ROMBERG.		—	—	—	ST. MARY MAGDALEN (SOL-FA, 1/0) ...	—	2/0	2 6 4 0
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8) ...		1/0	1/6	2/6	THE DAUGHTER OF JAIRUS (SOL-FA, 0/8) ...	—	1/6	2/0
THE TRANSIENT AND THE ETERNAL ...		1/0	—	—	C. VILLIERS STANFORD.	—	—	—
DITTO, SOL-FA, 0/4		—	—	—	CARMEN SÆCULARE ...	—	1/6	—
ROSSINI.		—	—	—	THE REVENGE (SOL-FA, 0/9) ...	—	1/6	—
STABAT MATER (SOL-FA, 1/0) ...		1/0	1/6	2/6	GOD IS OUR HOPE (46th Psalm) ...	—	2/0	—
MOSES IN EGYPT ...		6/0	6/6	7/6	H. W. STEWARDSON.	—	—	—
C. SAINTON-DOLBY.		2/6	—	—	GIDEON ...	—	4/0	—
FLORIMEL (Female voices) ...		—	—	—	J. STORER.	—	—	—
CAMILLE SAINT-SAËNS.		—	—	—	THE TOURNAMENT ...	—	2/0	—
THE HEAVENS DECLARE—CŒLI ENARRANT (19th Psalm) ...		—	—	E. C. SUCH.	—	—	—	
SCHUBERT.		—	—	—	NARCISSUS AND ECHO ...	—	3/0	—
MASS, IN A FLAT ...		1/0	1/6	2/6	GOD IS OUR REFUGE (46th Psalm) ...	—	1/0	—
COMMUNION SERVICE, ditto ...		2/0	—	—	ARTHUR SULLIVAN.	—	—	—
MASS, IN E FLAT ...		2/0	2/6	4/0	THE GOLDEN LEGEND (SOL-FA, 2/0) ...	—	3/6	4/0 5 0
COMMUNION SERVICE, ditto ...		2/0	2/6	4/0	ODE FOR THE COLONIAL AND INDIAN EXHIBITION ...	—	—	—
MASS, IN B FLAT ...		1/0	1/6	2/6	FESTIVAL TE DEUM ...	—	1/0	1/6 2/3
COMMUNION SERVICE, ditto ...		2/0	—	—	W. TAYLOR.	—	—	—
MASS, IN C ...		1/0	1/6	2/6	ST. JOHN THE BAPTIST ...	—	—	4/0
COMMUNION SERVICE, ditto ...		2/0	—	—	A. GORING THOMAS.	—	—	—
MASS, IN G ...		1/0	1/6	2/6	THE SUN-WORSHIPPERS ...	—	1/0	—
COMMUNION SERVICE, ditto ...		2/0	—	—	E. H. THORNE.	—	—	—
MASS, IN F ...		1/0	1/6	2/6	BE MERCIFUL UNTO ME ...	—	1/0	—
COMMUNION SERVICE, ditto ...		2/0	—	—	VAN BREE.	—	—	—
SONG OF MIRIAM (SOL-FA, 0/6) ...		1/0	—	—	ST. CECILIA'S DAY (SOL-FA, 0/9) ...	—	1/0	1/6 2 6
SCHUMANN.		—	—	—	CHARLES VINCENT.	—	—	—
THE MINSTREL'S CURSE ...		1/6	—	—	THE VILLAGE QUEEN (Female Voices) ...	—	2/6	—
THE KING'S SON ...		1/0	—	—	THE LITTLE MERMAID (Female Voices) ...	—	2/6	—
MIGNON'S REQUIEM ...		1/0	—	—	R. H. WALKER.	—	—	—
PARADISE AND THE PERI (SOL-FA, 1/6) ...		2/6	3/0	4/0	JERUSALEM ...	—	3/0	—
PILGRIMAGE OF THE ROSE ...		1/0	1/6	2/6	WEBER.	—	—	—
MANFRED ...		1/0	—	—	IN CONSTANT ORDER (Hymn) ...	—	1/6	—
FAUST ...		3/0	3/6	5/0	MASS, IN G (Latin and English) ...	—	1/0	1/6 2 6
ADVENT HYMN, "IN LOWLY GUISE" ...		1/0	—	—	MASS, IN E FLAT (Ditto) ...	—	1/0	1/6 2/3
NEW YEAR'S SONG (SOL-FA, 0/6) ...		1/0	—	—	COMMUNION SERVICE IN E FLAT ...	—	1/6	—
H. SCHUTZ.		—	—	—	JUBILEE CANTATA ...	—	1/0	1/6
THE PASSION OF OUR LORD ...		1/0	—	—	PRECIOSA ...	—	1/0	—
J. SHORT.		—	—	—	THREE SEASONS ...	—	1/0	—
MASS (S. George) ...		3/6	—	—	S. WESLEY.	—	—	—
MASS (S. Joseph) ...		2/0	—	—	IN EXITU ISRAEL ...	—	0/8	—
E. SILAS.		—	—	—	DIXIT DOMINUS ...	—	1/0	—
MASS, IN C ...		1/0	—	—	O LORD, THOU ART MY GOD ...	—	1/0	—
JOASH ...		4/0	—	—	THOMAS WINGHAM.	—	—	—
R. SLOMAN.		—	—	—	MASS, IN D ...	—	2/0	—
SUPPLICATION AND PRAISE ...		5/0	—	—	TE DEUM (Latin) ...	—	1/8	—
HENRY SMART.		—	—	—	—	—	—	—
KING RENÉ'S DAUGHTER (Female voices) ...		2/6	—	—	—	—	—	—
THE BRIDE OF DUNKERRON (SOL-FA, 1/6) ...		2/0	2/6	4/0	—	—	—	—